

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Oboe 1

Premiered at the Three Choirs Festival (Gloucester) - September 7, 1904



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# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4210

Novello Octavo Edition No. 11954

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## Reference Material and Software

*Notation Software:* Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART I

Adagio

1-7 *p* 2-3 6-7

8-15 *pp* *p* A

16-35 *mf* *cresc. molto* B

36-42 *f*

Largamente.

43-49 *p* C

50-58 59-67 68-71 Bass Solo C

A might - y law - giv - er and

72-79 lead - er, wise with the wis - dom of one, more than mere mor - tal, chosen to

79

com - mune with God, taught to the tribes of Is - ra - el the law \_\_\_\_\_ where - by \_\_\_\_\_ they should

**D** *a tempo*

*mf*

93 **E** *a tempo*

4  
95-98  
*f*

103 **F**

8  
106-113  
*f* *ff* *dim.*

117 **G** *meno mosso*

11  
119-129  
3  
130-132  
*mf* *dim.*

136 **H** *Moderato*

12  
139-150  
2  
151-152  
5  
153-157  
*p*

158 Bass Clarinet

164 **K** *a tempo*

4  
167-170  
2  
171-172  
*p cresc.* *f*

Oboe 1

173 **L**

*pp*

175-180 181-185 186-189

190 Clarinet 1 & 2 **Lento**

*mf* *dim.*

194-195

*p* *p cresc.*

198-200 205-206

207 **M** **O** *Alla marcia.*

*p* *mf*

209-214

218

*f*

224

*cresc.*

229 **P**

*ff* *dim.* *p*

234 **Più lento**

*f* *dim.* *p*

235-236

6 **R**

240-245

*f*

250

*f* *ff*

*Largamente.*

6

253-258

*f*

261

**S**

*f*

268

*f*

275

*rit.* **T** *a tempo Vivace*

*ff*

1

280-280

Oboe 1

*poco allargando*

*a tempo animando Poco meno mosso.*

281

*mf*

Musical staff 281-288: Treble clef, key signature of one sharp (F#). Measures 281-288. Dynamics: *mf*. Performance markings: accents (>) on notes in measures 281-283, and a hairpin (< >) under measures 284-288.

289

**V**  
*f*

Musical staff 289-294: Treble clef, key signature of one sharp (F#). Measures 289-294. Dynamics: *f*. Performance marking: a box labeled 'V' above measure 290.

295

Musical staff 295-301: Treble clef, key signature of one sharp (F#). Measures 295-301.

302

*allargando*  
*sf*

Musical staff 302-307: Treble clef, key signature of one sharp (F#). Measures 302-307. Dynamics: *sf*. Performance marking: *allargando* above measures 302-307.

308

*allargando*  
**W**  
4  
310-313

Musical staff 308-316: Treble clef, key signature of one sharp (F#). Measures 308-316. Dynamics: *sf*. Performance markings: *allargando* above measures 308-316; a box labeled 'W' above measure 311; a '4' above a four-measure rest in measures 310-313; and '310-313' below the rest.

317

*largamente*  
*f* *cresc.* *ff*

Musical staff 317-323: Treble clef, key signature of one sharp (F#). Measures 317-323. Dynamics: *f*, *cresc.*, *ff*. Performance marking: *largamente* above measures 317-323.

324

**X** *poco animando*  
*f*

Musical staff 324-330: Treble clef, key signature of one sharp (F#). Measures 324-330. Dynamics: *f*. Performance marking: a box labeled 'X' above measure 324, and *poco animando* above measures 324-330.

331

**Y** *f*  
3 3 3 3

Musical staff 331-337: Treble clef, key signature of one sharp (F#). Measures 331-337. Dynamics: *f*. Performance marking: a box labeled 'Y' above measure 331, and *f* above measures 331-337. Trills are marked with '3' below them.



336

341

349

357

13

Andantino

382

395

414 DD

*f*  $\ll$  *f*

422 EE **12**

427-438

439 Bass Clarinet

*p* *pp*

447 *animando*

*cresc.* *cresc.*

455 *meno mosso* GG **2** **3**

460-461 462-464

465 HH **5** **3** **2**

468-472 476-478 479-480

481 *Lento* KK *rit.* **8** **5** **3**

484-491 492-496 497-499

500 LL **2** **2** *Allegro*

*f*  $\gt$  *p* *f* 505-506 507-508

509 *mf* *ff* 4 514-517

**Lento** 12 *espressivo* 2 518-529 *p* 533-534 *p*

536 *pp* **Andante grazioso**

541 *cresc.* 2 **MM** 11 **OO** 543-544 545-555 *f*

558 *p* **PP** *mf dim.*

565 *f* 1 571-571

572 RR

*f* *f* *ff*

579 *allargando* *a tempo* *largamente*

4  
583-586 *f*

590 *animando* SS

2  
595-596 *f*

601 *dim.* *dolce*

3  
605-607 *f*

610 TT UU

4  
613-616 *f*

618

2 3 5  
*f* 620-621 622-624 625-629

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## PART II

Adagio

Musical staff for measures 630-635. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a dynamic marking of *p* (piano) and includes accents and slurs. The staff concludes with another *p* marking.

Musical staff for measures 636-641. The key signature remains three sharps and the time signature is 4/4. The music starts with a *mf* (mezzo-forte) dynamic, followed by a *mf cresc.* (mezzo-forte crescendo) section, and ends with a *f* (forte) dynamic. A *rit.* (ritardando) marking is present above the staff, and a box labeled 'A' with the instruction *a tempo* is placed above the final measure.

Musical staff for measures 642-647. The key signature is three sharps and the time signature is 4/4. The music features a *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic, and concludes with another *dim.* marking.

Musical staff for measures 648-667. The key signature is three sharps. The tempo is marked *Andante*. The staff is divided into three sections: measures 648-650 (marked with a '3' above the staff), measures 651-661 (marked with an '11' above the staff), and measures 662-667 (marked with a '6' above the staff). A box labeled 'B' with the instruction *a tempo* is placed above the staff. The section for measures 662-667 is labeled 'Horn 1'.

Musical staff for measures 674-682. The key signature changes to two sharps (F#, C#) and the time signature is 4/4. The music starts with a *p* (piano) dynamic, followed by a section for measures 676-677 marked with a '2' above the staff. The music then moves to a *f* (forte) dynamic, with a *rit. colla voce* (ritardando colla voce) marking above the staff, and concludes with a *f* dynamic and a triplet of eighth notes. A box labeled 'C' is placed above the staff.

Musical staff for measures 683-688. The key signature is two sharps and the time signature is 4/4. The tempo is marked *animando*. The music features several triplet markings (indicated by a '3' above the staff) and concludes with a section for measures 687-688 marked with a '2' above the staff.

Musical staff for measures 689-696. The key signature is two sharps and the time signature is 4/4. The music starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, and then a *p* dynamic with a triplet of eighth notes. A *rit.* (ritardando) marking is present above the staff. The section for measures 695-696 is marked with a '2' above the staff and concludes with a *p* dynamic. A box labeled 'D' is placed above the staff, and the instruction *espressivo* is written above the final measure.

698 **2** *Più mosso.* **E** *Più allegro.* **7**

699-700 *mf* *cresc.* 706-712

713 **F** **8**

716-723 *p*

727 **G** **2**

728-729 *f* *f*

736 *poco agitato* **H** *rit.*

738-740 *f* *f*

746 **Lento** **2** **4** **7**

748-749 *sf* *f dim.* 752-755 756-762

763 **2** **6**

765-766 *p* *mf* 768-773 *f*

**6** *Meno mosso **K** **5***

776-781 *mf* 785-789 *f*

791 *espressivo* **Lento** **4**

*pp* 796-799

800

*p*

806

**L**

*pp* *mf* *cresc.*

808-809

813

*mf* *cresc.* *f*

819

*cresc.*

**M** *allargando* *Vivace* *Lento* **O** *animando*

*ff* *p*

827-831 832-842

845

*cresc.* **Allegro**

*sf* *ff*

848-857

860

**P**

*ff* *p*

867



Lento espressivo ♩ = ♩

874

*p* *mf*

2 2  
880-881 *p* 884-885 *pp*

888

*rit.* *Poco più mosso* [R] [S]

*p* 5 9 3  
891-895 896-904 905-907

Clarinet 1 & 2

908

6

914-919

**T** Allegro moderato alla marcia

3

2

924-926

927-928

**U**

933

939

945

**W**

*rit.* *a tempo*

951

*cresc.*

957

963 *rit.* **Moderato** **Lento espressivo**

*mf*

971 **X** **Y** **3** **16** **Contralto Solo**

972-974 975-990

Keep - ing mer - cy for thou - sands, for - giv - ing i -

995 **Z**

ni - qui - ty and trans - gres - sion, for - giv - ing i - ni - qui - ty *f* *dim.*

1002 *rit.* **15** **Clarinet 1 & 2**

1004-1018

1023 **AA** **5**

*p* 1028-1032

1036 **BB** **13** **5** *a tempo* *cresc.*

1038-1050 1051-1055 *mf*

1059 **Allegro**

*f* *f*

1066 **4**

1071-1074

Oboe 1

1075 CC

*p pp* 1077-1078

1084

*mf cresc.*

1091 DD

*mf cresc.*

1097 EE

*f cresc. dim.*

1104 poco cresc.

4 1106-1109

1113 FF

*mf pp* 1119-1124

1125 GG *rit. a tempo*

*p*

1132

*mf*

HH

1139

*mf*

1146

*dim.*

**KK** *animando*

9

1151-1159

*f*

1161

*f cresc.*

MM

1167

*f*

*allargando*

1173

*mf cresc.*

3

1175-1177

*f*

1181

*f*

OO

Lento

Clarinet 1 & 2

1187

*p*

4

15

1190-1193

1194-1208

*f*

*rit.*

1211

*p cresc.*

*p*



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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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